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ABSTRACT

This special journal issue examines the place of the musical production in secondary school theatre activities. Articles in the issue discuss (1) the value of a musical production to students and the school drama program, (2) mature directing of a musical production, (3) the use of "off-Broadway" musicals in the high school, (4) the advantages of the musical over other theatre productions, (5) collaborating with another school in a musical production, (6) quality control in large-scale productions, (7) the communication value of the musical, and (8) the disadvantages of the musical in high school theatre. A section entitled "Shoptalk" contains questions and answers for theatre instructors and instructions for making costume boots. (HTH)

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The Musical in the High School

Elaine Bent
Marca Lee Bircher
Arden Flom
Bruce Kefgan
Tom Orr
Douglas Potter
Stephen Sondheim

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SECONDARY SCHOOL THEATRE JOURNAL

EDITOR: David G. Grote

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EDITOR'S CORNER

In this issue our *Viewpoints* section grew a bit from its normal length, and we have instead almost a special issue on the musical in the high school. The variety of ideas and thoughts about doing musicals speaks for the interest the organization has in the subject. Since I have opted to comment about these and other topics at other places in the issue, this column will be (I hope) non-opinionated, with a few odds and ends which have come our way since the last issue.

Paul Kozelka, who is known to most high school teachers as the editor of the widely known and used paperback *15 American One-Act Plays,* writes to say he is revising the book for a new edition which will include some more recent works. He has asked that anyone who has a "favorite American one-act" which you think ought to be included, should send him a *card* with the title and author, to: Paul Kozelka, 100 La Salle St., New York, NY 10027. This is a unique opportunity to have some input in developing a major supplementary text for both English and Drama classes, and I strongly encourage all our readers to take advantage of the chance.

Four books of potential interest to high school teachers recently arrived and, although we haven't yet figured out a way to do reviews on a regular basis, should be brought to the attention of the field. All, strangely enough, are originally from foreign writers, three English and one Canadian, which might mean something about American publishing, or just about our mailing list. At any rate, they all deserve mention.

Richard Courtney's *The Dramatic Curriculum* (New York: Drama Book Specialists, 1980, $6.95 paper, $10 cloth) argues that there is a dramatic foundation to all of education and provides some models for school programs which incorporate those ideas (for more on some of his points, see *Feedback* in this issue). Alan England's *Scripted Drama* offers a counterbalance to the British concentration on dramatic play with the idea that work on scripts can be as stimulating and educational, as well as some approaches to specific scripts (NY: Cambridge Univ. Press, 1981, $39.50).

Two others deal directly with dance, but have some ideas which could be adaptable and useful in many theatre programs. Sue Leese and Moira Packer's *Creative Dance for the Schools* has a number of movement exercises which are useful for actors as well as dancers (Boston: Plays, Inc., 1980), $6.95 paper). Richard Glasstone's *Dancing as a Career for Men* (NY: Sterling, 1981, $8.95) deals directly with the masculinity problems as well as the practical problems facing a young male dancer, which may offer some help for young male actors who find themselves with similar problems in their local communities.

FEEDBACK

As a new subscriber to your journal, I was suprised to read your editorial comment regarding the differentiation between the terms drama and theater. Perhaps because I was educated in England and studied for a year in Canada with Richard Courtney, I always assumed that this very important difference was acknowledged in our country. Indeed, although the course I have taught for the past eight years is called theatre arts, I always remember that two very important components exist — process (drama) and product (theatre).

Now, you may easily assume that drama means improvisition or theatre games, leading to a piece of theatre, scripted or non-scripted, to be performed in front of an audience. But this would seem a limited use of the term, as the real *raison d'etre* for its existence must be to acknowledge two separate but equal aspects of an art form built on identification and impersonation. Understood this way, the term drama encompasses both structured and unstructured play involving these two processes, and hence can exist quite separately from formal production.

I strongly feel that the experience of dramatic action and interaction is essential to human growth, but I do not necessarily feel that this means that all students need to participate in a theatre production. This, of course, would be a rewarding experience for most people and should be encouraged, but the elements of a set production to be shared with an audience, be it formal or informal, has implications of which we as theatre and/or drama teachers must be aware. When any art form becomes dependent on audience approval for its existence, it enters a formal realm complete with levels of accomplishment, i.e., grading or judgment. This, of course, is essential to the continuance of formalized/accepted art forms, but it sometimes devalues the enjoyment and personal growth achieved in less structured but similar activities. The ability to imagine and dramatically identify oneself with another being (real or imaginary) is the beginning of empathy, a quality sorely needed to maintain (form?) a democracy, and it seems very important to me that all students be given this opportunity. Herein lies the importance of drama.

When I was in England, I was amazed at how much dramatic play was integrated into the school curriculum from kindergarten through secondary school. Performance was seldom a goal; to experience and enjoy was. Alongside this activity was often the production of a play, usually but not always improvised, but that audience-shared activity was recognized as a separate subject.

I fully understand the problem involved with the name of this journal, and I feel that it is worthwhile having some sort of dialogue on the subject. I have not discussed this issue with fellow theatre/drama teachers as I did not know it was an issue. Assuming that David Grote's questions are representative of those other secondary school teachers, it seems imperative that we make it one.

JUSTINE ZANJANI
Aptos High School
Aptos, CA

Although it is unfair to appoint myself as spokesman for anyone other than myself, I should like to comment in response. At the time, I thought (rather sadly) that it was disheartening to see a major change in terminology happen when I blinked and that I might point it out for any others who might have blinked at the same time. Ms. Zanjani's letter has made me see the whole problem much more seriously and now, like her, I think it imperative that we as an organization make it an issue.

Ms. Zanjani makes one of the most precise and concise descriptions and defenses of dramatic play I have read anywhere. As such, there is absolutely no grounds for disagreement, at least not from me. If we were discussing the term "dramatic play", rather than "drama", there could be none at all.

As I see the problem now, there are not two but rather three parts to theatre arts: process, product, and content. Traditionally, the product has been theatre, and the content drama. Process, which had

no specific name, unless we consider "acting" and "stagecraft" as its names, is now simply taking over a term which previously applied to content, leaving the content with no name, or perhaps to fall back on "dramatic literature".

This in itself is not a problem, except to old fogey's like me; such redefinition happens all the time in the academic community. However, as teachers of theatre or drama, we should know what it is we are teaching, and we should know it as precisely as possible at any given moment.

At a practical level, it could mean our very jobs. Separate courses in the modern American school imply separate content much more than they imply separate process, or even separate product. If, in fact, dramatic play becomes integrated into the entire curriculum, as it probably should, and it is called drama, is there then any need for the specialist drama teacher?

But there are important philosophical and methodological issues raised as well. Can one in fact teach a process? Do we not rather use a process in order to teach a content which is then demonstrated to be learned by a product of some kind? English teachers are learning to their chagrin that it is impossible to teach the process of writing without some content for that writing and that self-expression in itself is insufficient content to sustain the process.

The content of dramatic play as it currently exists includes such things as empathy, social awareness, self-expression, democratic values, and so on. Each of these is important. But none of them has much of anything to do with the theatre. There is hardly a process imaginable which is less democratic than a play rehearsal, and hardly a situation less personally self-expressive than the successful acting of a fictional character written by some other person. There are few groups in our society less happy, less well-adjusted, less personally satisfied, or less socially sensitive and aware than the professional actors, directors, and writers of our theatre business. So it seems somewhat presumptuous of us to declare ourselves the authorities in these areas simply because some of the process which we use may be adapted to the content within them. That the process used to teach them derives from dramatic backgrounds and rehearsal techniques no more automatically makes them the province of the drama/theatre teacher than the use of fractions in recipes makes cooking the province of the mathematician.

This is not a quibble over terminology. It is a big question, possibly the biggest this particular group of teachers will ever have to face. If we do not define our own terms, and quickly, someone else will do it for us, and the result could be something we never imagined when we decided we wanted to teach theatre or drama or both.

DGG

VIEWPOINTS

THE MUSICAL IN THE HIGH SCHOOL

The musical comedy is the most popular form of American theatre, or at least of American theatre as it is represented on Broadway. As the years go by, increasing numbers of high schools turn to musicals, for their large casts, community pleasure, and Broadway excitement. Teachers and students alike are intensely interested in them, as shown not only by the number of performances but also by such things as the enormous turnout for the musical workshop sessions at the recent Dallas convention.

Due to that interest, the *Viewpoints* part of the *SSTJ* is slightly different this issue. Rather than having a few people deal with a single question in relation to the musical, we have a number of different approaches suggested to finding and producing the musical at the high school level. Most importantly, the majority of our contributors are actually teaching in the schools at this moment, which is an important and (I hope) promising development for all our future *Viewpoints.*

The contributors include:

ELAINE BENT, who is the theatre teacher at McAllen HS in McAllen, Texas;

MARCA LEE BIRCHER, teacher at Woodrow Wilson HS in Dallas, Texas, who presented these remarks at an ATA Convention panel;

ARDEN FLOM, Director of Theatre at Everett Community College, Everett, Washington, and a recent panelist on the musical for the LTD program of UCTA at the Dallas convention;

BRUCE KEFGAN, the Director of Speech and Drama at South HS in Grosse Point, Michigan;

TOM ORR, who is theatre teacher at Hendersonville HS, Hendersonville, North Carolina and a member of the SSTA Governing Board, and ELEANOR REIM, who is the choral director at the same school;

DOUGLAS POTTER, theatre teacher at Palo Verde HS, Tucson, Arizona, one of the very few high school teachers to have staged *Hair* and survived, an experience he described in the Spring 80 issue of *SSTJ;* and

STEPHEN SONDHEIM, the leading composer/lyricist of musicals in the last decade, whose shows such as *Company, Sweeney Tood, A Little Night Music,* and *Follies* are landmarks in recent musical comedy history and whose *Merrily We Roll Along* is preparing to open in New York as this is written.

MUSICALS — ARE THEY WORTH IT?

TOM E. ORR and ELEANOR REIM

Ten years have gone by . . . ten . . . with ten spring musicals, the first one, *South Pacific,* the last one, *Fiddler on the Roof.*

I gaze for a moment at the director's gift. This year it is a wooden ladder with names scrawled in magic marker on each rung. Last year it was a rocking chair. And I ask myself, "Is it really worth it? Is the Spring Musical consistent with my philosophy of education?"

How I strained to get this year's cast to accept responsibility, to gain a sense of pride in hard work, a little bit of dignity and self-discipline.

I grasp the gift, the ladder with all the names; and as I prepare to leave, I can't help noticing the legend on the top-most rung: "Remember the Four Horsemen — Anthony, Don, Doug, and Drew." I smile.

I sit down in a seat facing the stage and think: How do I justify a project like the Spring Musical? Does it need justifying? Or, more significantly, why are Theatre teachers always asked to justify what they do? It is time for summer vacation. I am in need of rest and renewal if I am to face the new year. How gratifying it was to see those students, together for perhaps the last time, singing "L'Chaim — To Life." Do they realize the educational benefits? I hope so. Do they feel it's a waste of time? I hope not.

I walk to the back of the auditorium, pick up a few abandoned programs, check the doors to see if they are all locked; then I turn to view the deserted stage. Six weeks of concentrated effort and then it's over. I recall the comment made in the teachers' lounge: "How are you going to grade your students? You didn't do anything this nine-weeks, except play." Didn't do anything . . . then why am I so tired?

True, in a rush to complete the set, construct the costumes, and research the history of the Jews in pre-Revolutionary Russia, the Romantic Poets did get de-emphasized in my regular English classes. True, almost every class session was interrupted with something to do with *Fiddler:* "We need another gallon of white paint!" "Mrs. Mims needs fifty yards of black cloth for the Sabbath Coats!" "Do you know where we can find twelve pairs of boots for the Russian soldiers?" "Mr. Orr, the *Times-News* called." "Mr. Orr, we need ten tickets for Saturday night's performance." "Mr. Orr . . . Mr. Orr . . ."

And I could have done so much more with Keats' *Grecian Urn* but . . .

I hear a shout at one of the auditorium doors, then loud knocks. I turn in the direction of the sounds. Oh no, it's the Four Horsemen. What prank do they have in store for tonight?

Four young men stand before me. One is wearing a wide-brimmed leather hat; another is wearing a "Budweiser" cap. The other two, bareheaded, fidget back and forth.

Then Drew, good ol' Drew, blurts out, "Thanks Mr. Orr. We just wanted to let you know how much we appreciate what you did for us by letting us be

in the play . . . We did it, didn't we?"

But aren't these the BB Boys, the very ones who terrorize the Chemistry Lab? In fact, haven't I found some loose BB's among the papers on my desk?

But it is also the same Drew who wrote in his end-of-the-year class evaluation: "Until you have experienced Theatre, you haven't learned what it's like to stand proud, very proud, and to feel like you can reach the sky, lift yourself up and soar forever . . . to feel like you can accomplish anything!"

And they did do a great job on the play. Anthony did a professional job on the set. Doug was terrific as a "Wine-bottle" dancer. Don built Tevye's cart and it was just right. I'd like to have it myself if I had some place to store it. And ol' Drew, good ol' Drew, didn't miss a rehearsal, even though he had to work at his job until six o'clock.

Within these "blobs of humanity" is something very beautiful. Tonight they completed their part of a commitment, and they are very proud.

This week a new battalion of students came to the gym to register for next year's class in Theatre. And although we did all we could to keep an orderly line, they pushed and shoved to get into sixth period . . . sixty-five of them. I wondered, at the time, what was so special about "Invitation to the Theatre"? Now I remember that the Four Horsemen did the same thing a year earlier.

I recall lines from Robert Frost's *After Apple-picking:* "I am overtired of the great Harvest I myself desired . . . But I am done with applepicking." I, too, am tired of "apple-picking" . . . but what was the harvest I so desired?

I open my Director's Notebook and read: "What values do Musicals have for the students and the school program?

1) I believe that aesthetic experience involved in the world of the arts must be initially cultivated. But once cultivated, its fulfillment through literautre and painting, through music and sculpture and the THEATRE, brings one of the highest forms of pleasure known to civilized man.

2) I believe that a school program should provide aesthetic experiences that will increase the student's sensitivity to beauty. Because aesthetic experience is essential if man is to find meaning in life, experience with beauty is not simply a frill in education but a fundamental ingredient. Hence schools should provide a broad variety of offerings that will give the student every opportunity not only for reading, writing, speaking, and thinking but also for responding to and creating beauty.

3) Finally, I believe, along with the novelist Robert Penn Warren, that one of the chief goals of all education should be "to move the young person to the moment of recognition of significance."

I look at the almost-wilted carnation fastened to my lapel, and as I close the door behind me, I am already thinking: "What musical production can we do next year?

Is it all worthwhile?

YES.

CUSTOM-TAILORING THE MUSICAL COMEDY EXPERIENCE

MARCA LEE BIRCHER

The high school musical can be a very positive experience for both participants and audience, if the director is creative, knowledgeable, and above all sensitive to the special qualities and talents of his students. I believe that this experience can and should be made thoroughly enjoyable for everyone involved, on both sides of the footlights. This is unfortunately not always the case.

Usually the audience for a high school production is personally connected in some way with the performers, and so the excuses for ineptitude come easier, the criticism is softened by allowances for their age and inexperience. However, a surprising amount of the "amateurishness" could be eliminated by skillful and imaginative directing.

It is possible for a high school director in almost any situation to attain an "excuse-free" level of enjoyment from his audience by capturing and showcasing the best qualities of this age group, and by playing down their inexperience and weaker areas. There is an energy, a freshness, a sparkle about high school students that is irresistible and contagious, and this zest and spontaneity should be played to the maximum. Musical comedy is the perfect vehicle for these qualities.

On the other hand, most high school actors do not have the maturity nor life experience to understand or comprehend the deeper dramatic challenge in the more complex characterizations or plot nuances involving human grief, tragedy, or psychological interaction. Here is where the term "amateur" really hits an audience. Even if there are one or two unusually fine young actors, the rest of the large casts usually involved in musicals cannot keep the performance even and consistent. This is not to say that their dramatic training should not include these more challenging and stretching experiences, but rather to take students at their own level of development, present them doing what they do best (sometimes making them look better than they are), and provide positive growing experiences for them, as well as complete enjoyment for the audience.

Of course the educator's real concern is for his students, what their needs are, and how they are met. Part of the concern for audience response is its effect on the young performer. It is very important that students know

that they are in the learning process, but also that they are allowed to feel successful at every level of growth.

Obviously Broadway musicals were not written with high school students in mind as performers. Professional shows are cast carefully, filling each role with the best person available for the part. In educational situations, this is often an unattainable luxury. You quite literally do the best you can with what you have.

It is very important that the choice of show be made with careful consideration of the limits sometimes imposed on educational theatre, such as limited budget, facilities, and rehearsal time available. However, it is equally important that your available personnel, talent capabilities, and the level of difficulty of the show be studied. Even after all possibilities are examined, and your choice is made as wisely as possible, usually the show will still not fully fit your students and particular circumstances.

I believe that a skilled director can custom-tailor his show to fit his particular students and individual situation. I must insert a note of caution, however, as I have seen this done very clumsily and without artistic sensitivity. The director *must* be experienced and careful, and primarily concerned with creating maximum opportunities for students to grow and be successful. It is *not* the point to change the show to improve it — often the director's ego gets involved here. The point is to showcase your students in the best setting possible. In this case and for your purposes the show will be improved, but it is most important where a director's priorities are as to how the finished product turns out.

It goes without saying that before any changes are made, it is imperative that the director make sure that no copyright law is being violated. Then whatever changes are made, take care that they do not alter the basic fabric of the show. Even the most sensitive of audiences should not recognize a change. (Unless of course someone happens to know the show beforehand.) Identify the show's strengths and weaknesses, and tailor the show to fit your needs by reinforcing the show's strengths with your students' strengths and minimizing the weaker areas of both. For instance, some of the shows from the 1930's and 1940's are full of classic music, but have very outdated, weak scripts. By tightening up the script, you can allow room for the addition of more of the composer's songs or the addition of a new role.

Many times very talented students are passed over for roles because there are not enough in a given show. Also, sometimes strong actors with weaker singing abilities are given the leads, or vice versa. In many shows that are not generally known by the public, it is a simple matter to switch songs to other characters, or even to create new characters.

Also, clever choreography can do wonders to make a number a show stopper if the singers are not terribly strong. A good choreographer can make inexperienced dancers look much more accomplished than they are, again by capitalizing on their strong points.

If the musical you have chosen is a familiar one, your freedom to adapt it to fit your own students will be somewhat curtailed, because you will of course want your audience totally involved with your production, not disturbed or jolted by the unexpected and unfamiliar. Again the director should use careful artistic judgment. Whatever changes you make should flow and not be obvious.

Also within the discretion of the director is the question of profanity and sexual innuendo in a high school production. I believe that the high school stage is under normal circumstances not a forum for anything that would alienate a good portion of your audience, or shift the attention away from the primary purpose of high school musical productions. A good director knows the general feelings for such things in the community and will respect that. The whole point of personalizing your show is to create a climate where the students can excel, be "better than they are", and feel successful. Part of this is audience approval, especially when that audience is largely family and friends. Also, if our audiences are totally involved with the show, as we hope to make them, anything that might break into that involvement is best avoided. I have never heard an audience leave a show criticizing it for *not* being full of profanity or other questionable material, but we have all heard the criticisms of too much. Again, know your audience, know your students, and use careful judgment.

Whatever form the director chooses to make his show fit his students, the ultimate rewards are well worth the time and extra care taken. The experience will have been a growing and a learning experience, but more than that, a satisfying and fulfilling experience for young and developing performers. They will have had the opportunity to perform their best at their present stage of development, and therefore appear better than they actually are. Their success will be mirrored in the enjoyment of the audience, who will not have to make excuses for their weaknesses. The best compliment I ever received was from one of my colleagues who said: "I was having such a good time, I forgot I was at a high school musical!"

POTENT THEATRE WITH THE MUSICAL

DOUGLAS POTTER

When American public schools met American musical theatre we had a marriage made in heaven. The title for this panel, "The Musical In The High School," seems to question the presence of the institution born of this marriage, an institution we in common parlance call "the high school musical." The object of the preposition has become the adjective. The musical *is in* the high school. Only some drastic change in the genre's popularity among performances — particularly our young performers — and their audiences and a resulting decline in financial return can separate the high school from the musical.

So the musical holds forth in the high school by way of two distinct advantages. First, the musical provides the opportunity to integrate the performing arts. The actor, singer, dancer, musician, and scenic artist must cooperate to achieve a shared goal. The drama student, choir member, dance pupil, trumpet player, and art student must come out of their separate domains to pool their talents, agree on leadership and learning, and share responsibility for the outcome.

Second, the musical's popularity with audiences, particularly those established in smaller communities, traditionally insures a safe investment return. In communities where seeing the Spring Musical is as traditional as attending all the home football games, the music, drama, and orchestra teachers may expect to earn their royalty and rental investments and a good bit more.

Unfortunately this second benefit tends to decline in larger communities where more advanced high school theatre arts and music programs compete with a multitude of amateur and professional performing organizations, similar offerings by other high schools, and movies, night clubs, and television. High school teachers in these centers of diversified entertainment sources must adjust their approach to the high school musical or expect less from the traditional approach.

In a smaller or less theatrically sophisticated community the annual musical may provide one of only two or three high school production experiences. Here even those "done to death" traditional titles do well to satisfy a major part of the students' and auditors' live theatre education. But in a larger, more sophisticated program competing with a much greater diversity of local theatrical entertainment, the community must expect a musical performed by the high school to grant a more significant contribution for students and audiences.

I call the more traditional approach to high school musical theatre production the Calendar Approach. In this frame of thought we rehearse the musical because this is May . . . or this is October . . . or this is January. In the Calendar Approach the choice of title is conservative. Shows 30 to 50 years old are common. The big auditorium's proscenium stage showcases our singing, acting, and instrumental talents against a variety of painted backdrops. The Calendar Approach also places a premium on Popular Songs. Jimmy's singing of "The Surrey With The Fringe On Top" or Janie's warbling of "I Could Have Danced All Night" affords that blue chip assurance of big box office.

The alternative I offer is the Calculated Approach. Using the Calculated Approach we do not necessarily produce a show every year; we wait for the right title to come along. The choice of title we may characterize as *contrary*, rather than conservative. This is in line with the adolescent's natural tendency toward social rebellion. Rock musicals like *Hair* and *Grease* express the youngster's need for independence while providing the instructor a popular score, a youthful cast of characters, near-contemporary costumes, and a single-set scenic requirement.

Potent Theatre becomes more of a draw than Popular Songs, as more experienced high school theatre groups furnish a more spectacular melding of acting, movement, music, and technical effect in the intimate atmosphere of a smaller theatre.

This calculated, contrary, and potent approach may just be the high school discovery of the off-Broadway musical. At birth, the off-Broadway musical provided the commercial producers of New York many of the financial advantages we instructors seek today. A smaller investment can still bring the enjoyment of musical theatre to an audience. The smaller financial risk allows the freedom to express more controversial thoughts in the musical theatre form. Thus, the off-Broadway form relies less on tinsel and more on technique.

This challenge of technique is, I think, the answer to our dilemma. The more advanced program faces the more difficult task of applying an instructional emphasis on a professional approach to acting, music, and technical theatre to the musical theatre form demanding more of the individual performer.

In 30 years, when we consider the off-Broadway form as *passé* as the Broadway, the professional pioneers will have provided other examples to follow. Until then our best chance for bringing about a high school musical rebirth must be the little show with the modern message.

With that in mind, can anyone tell me where I might find a perusal copy of *The Rocky Horror Show*?

RELYING ON THE MUSICAL

BRUCE KEFGAN

Americans have more than a love affair with their indigenous theatrical format — they have a solid marriage. It is only natural then that the children of America find a wealth of wonder in the family album. Nevertheless, a problem arises when the musical becomes so dominant in the secondary school that it unintentionally excludes other forms from the program.

There is no doubt in my mind why the students of my group and the people of my community take to musicals so well.

Musicals (as a rule) have larger casts than most modern plays, thereby giving more students a chance to perform. The same thing can be said for Moliere, Rostand, and Shakespeare, but kids can't relate to the "classics" nearly as well. Larger casts also aid in developing theatrical enthusiasm among the members of the entire student body.

Musicals give students an opportunity to develop skills in all of the performing arts: acting, singing, dancing, instrumental music. They become, therefore, the one *complete* performance opportunity at the high school level. We like to tell our students that there's a place for almost everyone in the theatre, and with musicals that isn't just a "line".

Musicals are good box office. I realize that we are artists in residence with our students, but if we hope to get community support so vital to keeping our programs going and growing, we need to go SRO every once in a while. Like it or not, nothing draws so consistently as the musical. With good money management, a successful musical can generate sufficient funds to enable our more classic and experimental productions to exist.

Musicals have good music. No, I'm not saying that water is wet. But we can not undervalue the exhilaration felt by both performer and playgoer when a well-executed popular tune or dance sequence is presented. I've never seen kids get together and reminisce about their favorite line from Tennessee Williams, Arthur Miller, or Bernard Shaw. But I have heard groups harmonizing their favorite songs from a show they worked on, and I know the audience probably went home humming the tune as well.

When a director finds such a successful form for his students, it's certainly a temptation to overlook Greek theatre, straight dramas, and similar productions that belong in a well-rounded theatrical program. I think that the musical only becomes a liability if it is used by the director to the exclu-

sion of all other forms. I see nothing wrong with choosing musicals on a regular basis, including annually, if you also choose at least one additional contrasting form of drama that possesses literary merit.

The nature of our craft is innovative and artistically expressive. If we lean too heavily toward any one style, we will inevitably stagnate ourselves and our programs.

Do high school programs rely too heavily on the musical? Probably. But until producers in New York and London stage larger cast shows of literary merit for high schools, the musical will probably remain the dominant form of secondary school play for the next decade.

DOING A MUSICAL WITH ANOTHER SCHOOL

ELAINE BENT

A couple of years ago my students began bugging me to do a musical in the fall. Since I have had no musical or dance training to speak of, the mere idea petrified me.

I live "down in the valley" of South Texas. There are several towns strung together five to ten miles apart. Jack Straun, the drama teacher at Mission (ten miles away), has certification to teach music and has been in quite a few musicals. But their school has *no* facilities at all for an auditorium. Here in McAllen we do. Why not share?

Jack and I got together and discussed the possibilities. We chose *Once Upon a Mattress* for our show, made some pre-show plans, and approached our principals with our ideas. They both approved.

As soon as school started we began auditions and put the whole plan into motion. Four nights a week the Mission people came to McAllen to rehearse in our auditorium. We couldn't rehearse on football nights, though we did pick up some Saturdays.

Jack directed the singing and dancing. I directed the dialogue and blocking outside the choreography. Jack planned and arranged for the sewing of costumes for the king, queen, wizard, and Dauntless. I planned and arranged for the sewing of the costumes for the chorus, minstrel and Winefred. Jack supervised the building of part of the scenery, and I supervised the rest. I arranged for microphones and sound equipment and the setting of the lights while Jack got a small orchestra together. My students took care of T-shirts advertising the play and publicity in McAllen, while his students took care of the publicity in Mission. A joint crew collected props and composed back stage crews. While Jack directed the music and singing, I was backstage handling last minute emergencies and then playing hostess to the arriving audience.

Jack and I planned ahead on some expenses. We divided the cost of the

major items such as royalty. We each kept the costumes and set pieces we made. We put the smaller items in a list and divided it in half. We came out even and realized we would have done better financially if we had done the show two weekends instead of one. That and better publicity are the only things we would have done differently.

There were never any problems of school rivalry between the kids. On the football field, yes. But on the stage they were a group of students putting on a musical. And the enthusiasm for the play superseded all rivalries. They became very close, as cast and crews usually do. They even socialized together over a year after the musical. And UIL One Act Play Competition was *really* rough, because the kids didn't want to win unless both schools could win.

That endeavor between two schools on the stage was successful beyond our wildest dreams. For the first time we were reviewed for the newspaper, and it was a glowing piece. We had people from both communities, as well as other neighboring communities fill our auditorium and give a standing ovation at all three performances. The kids were exhuberant and did not want the show to ever stop.

Jack and I wanted to do another musical the next year, but he went on to a better job. The joint show was exciting and magical, an experience none of us will ever forget. Try it some time.

MANAGEABLE MUSICALS: A CONCERN FOR QUALITY

ARDEN FLOM

As a community college theatre director, I am concerned about high school musicals, particularly as concerns the quality of education and experience they provide for the soon-to-be college students.

My major concern centers around play selection, and the desire for "quantity" in production. I refer, here, to the producing of large-scale musicals such as *South Pacific, The Sound of Music, Hello, Dolly!* and *My Fair Lady,* to name only a few. Peopled by casts of thirty to sixty or more actors, singers, and dancers, littered with sets, costumes, and microphones, these are "quantity" musicals designed to give everyone with an interest and a smidgen of talent at least one walk across the boards. They require big budgets and superb organization, and often lead to bleeding ulcers, or, perhaps even worse, lower standards of quality. The director of such a production, confronted by so many production problems and inexperienced players, sometimes becomes more of a traffic cop, and the directing experience can become more of an exercise in how to "pull it off" without mishap, rather than one which guides students into performances of quality.

The high school student in a musical production is, in most cases, getting one of his or her first experiences in the theatre. Oh, how vitally important it is that these beginning experiences not give false impressions of what the world of the theatre is like. The excitement generated in the company of a big blockbuster musical is, at least in part, caused by the spectacle of it all, the massiveness of the sets, lights, orchestra, and the multitudes of moving bodies — in short, the "quantity." Yet, how much more lasting, profound, meaningful, and educational is the excitement generated in a company (and in an audience) by experiencing true quality in performance.

Formal theatre training of students in high schools is, at best, severely limited in this country. It becomes all the more important, then, that secondary school theatre programs teach some vitally important basics through production experiences. I believe that many of these basics are difficult, if not impossible, to teach when the production is the big, blockbuster musical.

One of the traits I look for in the college freshman is an understanding of, and appreciation for, ensemble acting. Another is a healthy respect for rehearsal discipline. Yet another is a basic understanding of the process of creating in-depth characterization. I look for an actor's basic knowledge of makeup, and a technician's ability to build a simple flat, hang a light, and handle a screw gun.

The bald fact is that large-scale musical productions are seldom conducive to learning any of these basics simply because of the approach which must be taken by the director toward the rehearsal process. The performers' roles tend to be categorized — leads, principals, supporting roles, chorus, even occasionally singing chorus and dancing chorus. Usually directors find it more productive to separate rehearsals into these categorized groups, with a chorus rehearsal one day and a principals' rehearsal the next. As productive and efficient as it might be, this can quickly turn anti-ensemble in nature, with each performer identifying strongly with, and, perhaps, being "marked" by the category in which placed. Learning rehearsal discipline is hampered if, because of the show's mammoth size, the rehearsal period stretches into months. It is further hampered by the confusion of finally putting chorus together with principals, or of trying to solve technical problems with a cast of forty people standing around. Developing a meaningful characterization as an inexperienced, youthful performer requires a sensitive and attentive director as a guide. The young performer will become a walking mass of cliches if the director's rehearsal time is spent hassling sets that won't work, costumes that don't fit, and hordes of people who won't listen. Part of the actor's craft is makeup, but it won't be learned if applied by poor-little-Janie, on the makeup committee because she can't act, sing, or dance, but has a great interest. Quantity — and the actor doesn't learn the craft of makeup. Neither does the technician learn many construction techniques if sets, drops and/or costumes are rented, again because of the massive size of the production.

So, what's the alternative to the *Oklahomas,* the *Mames* and the *King And Is?* Can secondary school students get a good basic performance education in musical theatre? What does one do if the big, spectacular musical is a school tradition? Well, one can actually break tradition, and, in doing so, a new tradition is, perhaps, established. Why not try the small to

mid-sized musicals? They have manageable casts of eight to twenty-five, buildable unit or single sets, usually smaller orchestral requirements, and lower bills to pay. You know the ones I mean — *Pippin, Godspell, the Fantasticks, Stop the World* —. At least twenty of them come immediately to mind. Some of them have unheralded titles, but are very well-crafted, such as *Philemon, The Secret Life of Walter Mitty,* The *Robber Bridgegroom,* and *The Apple Tree.* I believe they are better educational tools because they tend to be ensemble pieces, they require more imaginative, yet simpler staging, the casts are smaller, thereby allowing the director to inspire quality, discipline, and detailed characterizations instead of merely directing traffic and, best of all, they tend, as a group, to have something more profound and significant to say about life than, "Ain't it grand to fall in love?"

I believe strongly in the educational values inherent in producing these smaller musicals. I don't believe in quantity over quality in education, and I don't believe you have to do a "big-name" show in order to attract an audience. After fifteen years of musical production, I am convinced now more than ever that an audience is attracted by standards of excellence, attention to detail, quality in production values. So, by the way, are serious students.

If you can't live without quantity, why not take the big bucks it requires for that blockbuster and produce, for the same money, two smaller musical explosions that have quality control built in?

A WRITER AND THE HIGH SCHOOL MUSICAL

STEPHEN SONDHEIM

Certainly, I believe high school students should perform every conceivable kind of musical. Just the way they should read every conceivable book, see every conceivable kind of visual art, and meet every conceivable kind of people: in short, to have as wide a range of experience as possible. Another reason is one that is often overlooked: the sheer pleasure of singing and dancing.

My own musicals, especially the latter ones, tend to be difficult to perform and, for many audiences, difficult to understand. I would therefore think they would be most suitable in a broad-based curriculum. I would encourage students to try *A Little Night Music* for developing their singing skills, the others for their dramatic ones. The problem with most musicals (from an educational view) is that they are mindless; this is what makes them popular. Finding musicals which can balance the student diet is difficult, but, I think, necessary.

As I've said, I think all musicals are suitable for performance in the high schools. For study, however, I would limit work to the few literate ones: e.g., *The King and I, Guys and Dolls, My Fair Lady, Candide* (both versions), and maybe one or two others (excluding my own).

How school performances aid theatre in general is the most interesting of your questions, and I only wish I had the time to properly respond to it. If you mean building an audience for the future, the answer should be obvious. If you mean the study of theatre, then what the student primarily gains from being close to musicals is the quality of theatricality that is almost totally absent in any academic study of theatre. Musicals are about communication with an audience, not about (or rarely about) literary values. The best of theatre has always combined both, from Sophocles through Shakespeare to Tennessee Williams, Musicals are by nature presentational, and there's no way to demonstrate this except by doing them.

Our next *Viewpoints* topic will be: "The Perfect High School Theatre Teacher". If you would like to participate in this discussion, address the following questions in a typed, double-spaced contribution of 500-1000 words:

a) What traits and training do you need to succeed in secondary school theatre?

b) How valuable is the college training the teacher now gets?

c) Do we need specialists, separate credentials, and similar requirements, and for what kinds of programs?

The SPRING topic will be: "The Play Festival or Contest".

a) What values are there to competitions?

b) What problems are caused by these competitions, and how can the teacher deal with them?

c) Should they even exist, and should teachers encourage participation?

Send all contributions on these, and any related topics, to David Grote, PO Box 1214, Claremont, CA 91711.

ANOTHER VIEW

A curious thing about our responses is that everyone seems to operate from the assumption that high schools should do musicals, and should do them regularly. Thus, at least for the sake of argument, I'd like to exercise an editorial prerogative and argue the other side, that musicals should be done so rarely as to be a minimal part of any program, and in fact might never be done at all.

There are a number of practical problems with musicals, which have been mentioned by our contributors: the expense, the mechanics, the coordination. But these cases can be solved, and often are, to one degree or another. But one is more than occasionally moved to ask what would happen if the same effort were expended on one of the "classics", which are usually claimed to be too difficult, too complex, too expensive, and too demanding to produce. Even so, the practical problems themselves are not a sufficient reason to stop musical production, because we all learn by trying to solve problems.

Much more important is the question of Jane-on-the-makeup-crew, because Jane-on-the-makeup-crew is usually the same Jane as the one who actually takes the classes, who studies acting, will take more classes at college, will run the community theatre, and maybe will even take a stab at the professional world. Unfortunately, despite her seriousness, her dependability, and her presence which makes the teacher's very job possible, Jane is still on the makeup crew. Every musical which goes on the stage at a school tells the students in drama classes (if there are drama classes) that the classes are unimportant, because what gets you parts is being in the choir or knowing how to tap dance, not knowing how to act.

Assuming that all the acting students get parts, in some imaginary perfect world, there are still a number of unanswered questions. If musicals build audiences, why do the "other" shows still never make enough from this audience to pay for themselves? We certainly don't spend nearly as much producing them. Perhaps it is more accurate to say that musicals build audience for more musicals.

If musicals build student interest in our programs, why aren't we overwhelmed with students signing up and forcing the administrators to offer more classes? Students may certainly be interested in the publicity and the glory of playing the "leads", but I have met few teachers who could point to any serious number who went from that interest to an interest in any *other* kinds of theatre.

I also have a tendency to mistrust the argument that students like the music or identify with the characters. For one thing, 50 of the 60 people in the cast won't even have characters to identify with, being in the singing or

dancing chorus. And if they love the music so much, why do we never hear Broadway tunes on their radio stations, or hear them break into numbers from shows they have *not* been in personally? And how can we seriously believe that they, as a group or in any significant individual numbers, can identify with the problems of a 50-year-old matchmaker out to snare a rich buffoon before she gets too old, or a middle-aged Jewish milkman who loses his daughters to sons he doesn't like, or a beautiful young woman who gets an education and yet sacrifices her brains and beauty to be a servant-mistress to a pompous braggart almost 3 times her age?

In some ways, musicals can be the most serious block in the path of the profession at the local level, precisely because they are so successful. The musical's one unchallenged strength is that it is good PR for the school. Parents like them, and lots of bodies come in the door. But, as long as they remain only PR, the programs which produce them can never be taken seriously. Choral programs, for example, would be thought to be failing if the director didn't schedule a few "high-brow" pieces in each concert; the audience may not *like* them, but they *expect* them as proof that the kids are "learning something" about music. Art classes in which the students draw cartoons and duplicate record album covers are popular, but are regarded with displeasure by parent and principal alike. And while the band director has to march at football games, if he spent the rest of the year playing top-40 arrangements, everyone would question his value and ability. Yet somehow we seem to think that we can never be accepted until we prove we can be "popular". While it takes as much effort, and perhaps as much skill, to produce *Hello, Dolly* as to produce *Romeo and Juliet*, the audience and the administration and other teachers see one only as "fun" and the teacher as only a second-class citizen who has a good "activity".

But even assuming this perception is wrong, and that the musical makes the teacher a leader in the school, there is still one almost insurmountable problem. As a profession, we are dedicated to enlarging and making more sophisticated the esthetic perceptions of our students. And it is awfully hard to say that with a straight face when the esthetic experience is *Bye Bye Birdie, Lil Abner, Charley Brown,* or *Sound of Music,* to name a few obvious selections. Most musicals, and even most famous musicals, are simply bad theatre because they are tailored for stars and riddled with compromises until they can not stand even the slightest analysis or serious rehearsal approaches. To suggest that we are teaching students to "appreciate" art by doing such shows which are not vaguely artistic in any known understanding of the term is a betrayal of the goals which we profess.

Our other media promote the same standards and approaches to our students 24 hours a day, the standards which say do anything for a buck. If we adopt, support, encourage, and use those same standards, are we teaching anything new or worthwhile? Are we expanding the esthetic experience or narrowing and cheapening it?

This is perhaps an extreme position, and I'm not sure I fully believe it yet. But doing a dozen musicals in schools and out has strongly shaken my faith in my ability to match the message their example gives with the message my words give to my students. I'd like to be proven wrong, but no one has convinced me recently.

DGG

SHOP TALK

Edited by SALLIE MITCHELL

SHOP TALK will air some of the problems that teachers have in common. SSTJ readers are encouraged to submit either questions or tentative answers to other people's problems. It's the JOURNAL's way of bringing several drama teachers together. This issue focuses on replies received late to questions asked in past columns. With the next issue of SSTJ, SHOP TALK will shift its emphasis toward classroom teaching problems that face all drama teachers. Won't you write us today about specific teaching concerns that you would like to see aired in SHOP TALK?

QUESTION NO. 1: What can the teacher in the theatre arts classroom do to encourage and support the few students who want, more than anything, to write plays?

Sketches are a wonderful way to begin. There is time for trial and error and there is no expense involved. Radio shows written for the class to tape can be a stepping stone to creating scenes for the stage. It is possible for the 1, 2, or 3 writers to work with a small group while the teacher works with the rest of the class.

Dorothy Mulvihill, Manteca H.S., Manteca, CA.

Encourage students to read plays, watch plays, watch or take part in rehearsals, and if really serious, read Selden's book and others on playwriting. He/she should be a stage manager, maybe assistant director. I would work on the first writing efforts as class projects. Encourage them to write "fragments" if they don't feel up to a longer, sustained work at first. Tell them not to worry about producing "skits" or constant gag lines unless he/she happens to be a budding Neil Simon.

Patricia Collier, Fayetteville H.S., Fayetteville, AR.

Class exercises in cold readings from student-written scenes and/or one-acts would allow them to see how effectively they are getting their thoughts on paper. An evening showcase of student-written one-acts and scenes enables them to see how their plays are received by a mixed audience.

Carol Lommen, Bonanya H.S., Las Vegas, NV.

Take a creative writing class! It's all I can do to teach acting and enough production to stage a play. Writing? In fifty minutes a day along with the above? You're kidding. By the way, if we can't solve our own "problems", I doubt if others can.

Evelyn Dewsnup, Davis H.S., Davis, CA.

QUESTION NO. 2: What techniques have you used to either build your drama program or gain support of parents/administrators?

A drama program should eliminate any kind of "star system". A simple rule to follow: no student should receive a leading role twice. Students will appreciate auditioning more because they know they will have a chance. Also, at no point in either publicity or program should the word "starring" be used. Students should not be considered stars; rather, they should become members of a team. I try to impress upon them that a lead only means additional responsibility, not glory. It also helps to have a diversified season, one that offers challenge. My rule here is never to perform the same show twice, ever. Plays are works of art and should be treated as such. Can you imagine Da Vinci repainting the Mona Lisa?

Bruce C. Kefgen, Grosse Pointe South H.S., Grosse Pointe Farms, MI.

Take the time to communicate with parents. It sounds simplistic, but parents become strong and staunch supporters of the program once difficulties and successes with productions are shared. I instigated a Drama Support League, wrote letters to parents of all my students, enclosed a response sheet which indicated several ways they could support the program: donate money (Angel of the Theatre); make costumes; build scenery; make intermission refreshments; supply transportation for field trips; etc. What a joy it was to receive checks plus all kinds of offers for support!

Lorraine Munio, Chino H.S., Chino, CA.

The theatre department first has to get its act together. Schedule productions with the athletic calendar rather than against it. Try for dates between sports seasons. We always turn into the administration a show description and budget at the very beginning of the school year. A positive move is to submit a two- or three-year plan for your school's productions. If you can relate productions to the English curriculum, all the better.

Ken Lindahl, Lakeshore H.S., Stevensville, MI.

QUESTION NO. 3: What musical play with good parts for boys and girls would you recommend to a friend or colleague who is just building his/her drama program in a new school?

First choice: *Oklahoma!* This show is so good you really can't ruin it. *Once Upon A Mattress:* steps, arches, and one splashy scene for the bed will do it. *Bye Bye Birdie* has a variety of parts and can be staged as elaborately or simply as you wish.

Patricia Collier, Fayetteville H.S., Fayetteville, AR.

The Boy Friend — A sense of style and lots of energy and colorful costumes make this show a winner. *Anything Goes* works if you have the patience to teach tap dancing or have someone available to teach and design the dances. Revues are a wonderful way to use lots of students and to gear material to their skills and energies. This form also allows space for "playwriting" — that is, sketches conceived by students.

Dorothy Mulvihill, Manteca H.S., Manteca, CA.

Oklahoma! or *Annie Get Your Gun* can be more simply staged and costumed than many other musicals. Work with a unit setting and area lighting since musicals are usually showy and multi-set.

Evelyn Dewsnup, Davis H.S., Davis, CA.

QUESTIONS FOR THE NEXT ISSUE:

1. What classroom vocal exercises have you found effective for developing the untrained adolescent voice?

2. What two-person acting scenes have you used successfully with beginning students?

Write today! Address replies to Sallie Mitchell, Theatre Department, California State University, Fullerton, CA 921634. And please write to us about any teaching classroom problems you would like to see aired in SHOP TALK.

SHOPTALK: BACKSTAGE

A BASIC BOOT

S. Archibald

Ms. Archibald developed this boot method while teaching theatre at Highland HS in Bakersfield, CA; she has previously contributed with a unique and simple period shirt pattern in the Winter 1981 issue.

Most teenaged boys are terrified of wearing tights — with reason. On the other hand (or foot), they love wearing swashbuckler boots, which make them feel dashingly masculine and are suitable to most periods from Elizabethan through colonial.

You can make a pair of thigh-high or knee-high cuffed boots for considerably less than it costs to rent them, and they can be used in show after show. Depending on your choice of fabric, a pair of dramatic over-the-knee boots can be built by a pair of inexperienced students for between $5 and $10. The example shown here is made from corduroy (by making one pair with the nap running up and another with the nap running down you get two very different looks from one piece of material), but the same pattern and directions will work with suede-like and leather-like cloths, as the particular show requires. The boots shown were originally made for use in Shakespearean productions (*A Midsummer Night's Dream, Romeo and Juliet*) but would also be appropriate in *The Crucible* or *Treasure Island*. Slight variations in the pattern, such as making it without the turn-down cuff, will make it suitable for a more military look (*Arms and the Man, The Rivals*) or turning down the cuff even more and adding a lace frill which cascades over the turn-down will work for the seventeenth century (*Cyrano de Bergerac, The Miser*).

MATERIALS

For 1 pair of boots, you will need the following:
1 pr. old men's slip-on shoes (not laced or zippered)
60" buckram at least 18" wide
cloth, 45" wide by 2 yds.
3/4" elastic, 6" long
Jiffy Grip (one pkg. does 6 prs. of boots)
32 eyelets or small grommets
shoe trees (optional)
hot melt glue gun and glue
newsprint or other large paper for patterns

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PATTERNS:

1) Transfer the pattern for buckram (fig. 1) to paper 30"x20".

2) The pattern for buckram is the basis for the pattern for cloth covering; transfer cloth pattern (fig. 1) to paper 42"x14" (fig. 2).

In all patterns shown, one square equals one square inch.

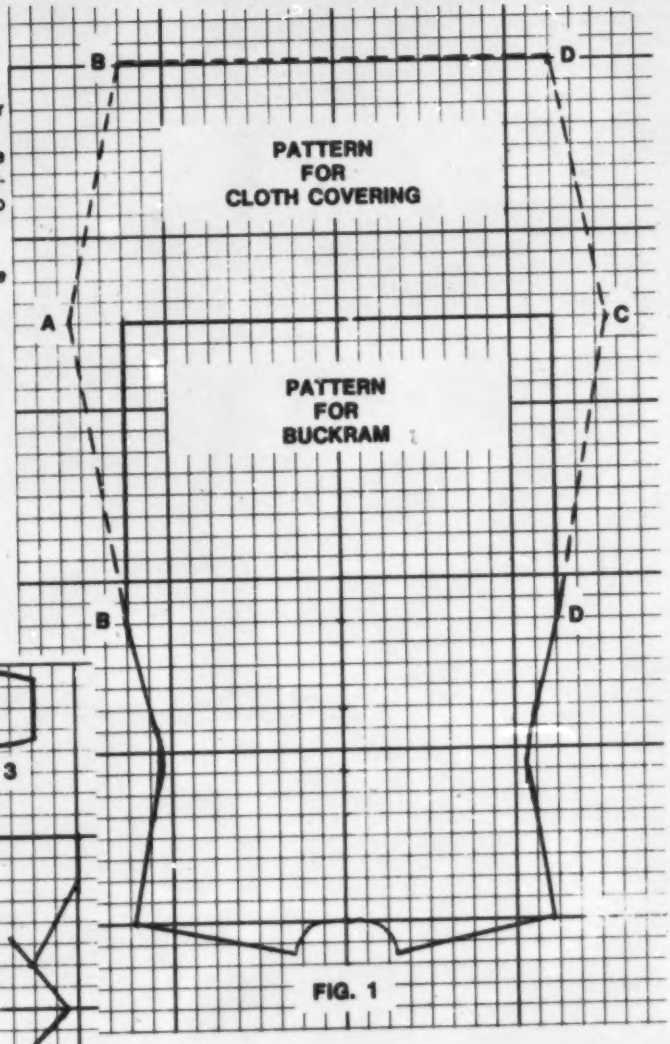

FIG. 1

ARROW INDICATES
STRAIGHT GRAIN OF FABRIC

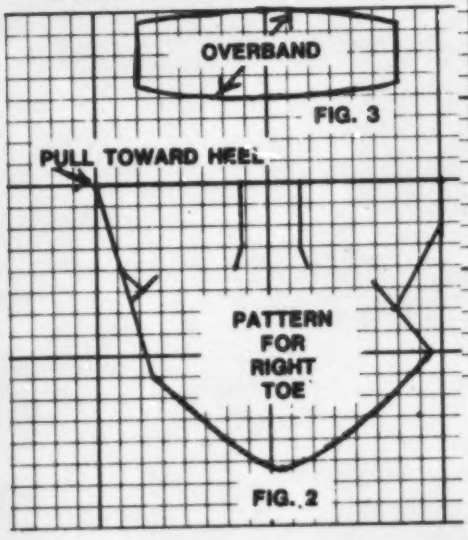

FIG. 3

FIG. 2

PROCEDURE

1) Trace around toe of both shoes on Jiffy Grip, rubber side down, and cut ¼" inside the traced lines. Put aside.

2) Cut from buckram 2 leg coverings, using buckram pattern. Cut from cloth 2 leg coverings, using cloth pattern. Cut 1 right and 1 left boot toe from cloth (use right pattern face down) (fig. 2); boot toes must be cut on bias, with long straight edge diagonal to grain of fabric. Cut slashes in toe patterns before removing the pattern, and be sure to mark backs of left and right toe pieces for identification. This pattern fits all shoe sizes up to 13. Cut overband (fig. 3).

3) Iron cloth. On wrong side of overband, iron cloth under 5/8" on both long sides.

4) Place cloth leg covering on buckram leg covering, with fabric right side up. Match bottoms perfectly, but tops will not match. Fold down cloth (right sides together) from top to expose about half of the buckram. With hot glue gun, glue fabric to

buckram, starting at the middle and working up toward top in small sections. Stop glue 5/8" from left and right sides, but glue the top edge of buckram *securely*. Repeat for bottom half, starting glue at the middle and moving down; stop glue 1" from bottom (fig. 4).

FIG. 4

5) Fold the cloth, right sides together, along the top of the buckram.

6) Sew a 5/8" seam from A to B and another from C to D. Don't worry if it misses buckram. (See fig. 9) Turn the piece right side out, so that the buckram is now inside two layers of cloth.

7) Hot glue the bottom of the cloth to the inside of the buckram; don't get glue within the last inch next to the sides.

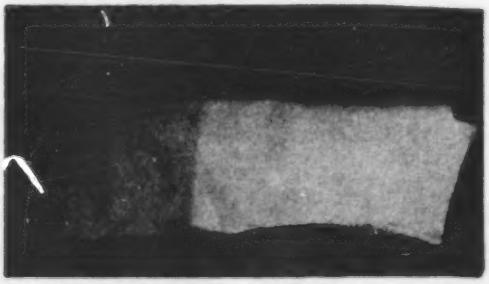

FIG. 5

8) The right side of the boot is fully covered with cloth. The wrong side is partially covered, with lots of buckram still showing (fig. 5). Place the right sides of the boot together, matching A to C and matching the bottom carefully; pin. Make a pencil mark 3½" up from the bottom of the heel. (label it F) Make another mark 11½" from the bottom (G) and a third mark 2" above the bottom of the cloth cuff. (H). Sew a 5/8" seam from bottom of heel to F; stay-stitch; do NOT sew from F to G. Sew from G to H; stay-stitch firmly. (fig. 6) (NOTE: If you are not going

FIG. 6

to use grommets, sew all the way from bottom to H; however, this makes the boots hard to put on.)

9) Cut snips ½" deep and 1" apart in the seam allowances between F and G. Fold seam allowances back and put a grommet in the middle of each tab. Match grommets on both sides evenly (fig.7). You can use fewer grommets; just space them evenly.

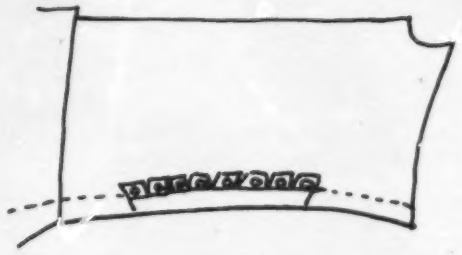

FIG. 7

10) Reach into the boot top, grasp the bottom firmly, and turn it right side out. (Two persons may be needed).

11) Cut 1" slashes in the cloth and buckram over the instep, as shown (fig. 8). Fold to inside of boot.

FIG. 8

12) Set shoe on table; place boot top over it, matching the center back seam of the cover with the center back of the shoe, with bottom of covering touching the table top. With a pencil, mark the front edge of the heel on each *side* of the boot. Snip with scissors along the pencil line to the sole of the shoe; fold this side section under, between the covering and the shoe (fig. 9).

FIG. 9

13) Cut elastic into two 3" pieces; sew firmly in place on inside of both sides of cover. This band will pass under the sole of the shoe just in front of the heel when the boot is assembled (fig. 11).

14) Fold under the extra buckram and cloth around the heel; remove from shoe and glue fold-under materials in place.

15) Re-insert the shoe into the cover with shoe-tree inside. If you don't have a shoe tree, a person's foot in the shoe will do. Mark *on the shoe* the line where the instep touches while the person is standing. Take cover off shoe again.

16) This takes two people. Pull the toe cover over the shoe from the front. It will stretch as you adjust it to fit the shoe. There should be at least ¾" under the sole at front; slashes at side should be at front of heel; tongue section should cover the instep line you drew. Glue the toe piece in place (to sole of shoe) under the toe and to the heel of the shoe near back seam (see fig. 2). Glue right to the leather; it will be covered. The flaps will be much too big; don't worry.

17) Stretch fabric taut toward toe, pulling it absolutely smooth underneath the shoe sole (takes two people). In small sections, glue the cloth to the sole of the shoe, about ¼" from the edge. Start at the toe, then move down sides, gluing sides symmetrically, until you reach the slashes. (fig. 10) Some shoes will need an additional slash in inside of arch to lie smoothly. Pull tonguelike piece smooth over instep, fold down and glue to instep of shoe.

18) Turn the shoe sole up. Trim excess fabric as close to glue as possible. Anything that looks untidy should be glued down or trimmed off. Glue the Jiffy Grip to the sole, bumpy side out.

FIG. 11

19) Insert shoe into leg cover; fold all slashes under. Glue leg covering to shoe over instep; then glue to the leather part of the heel (fig. 11).

20) If there are gaps or messy areas around the instep, glue the overband into place to cover the problem area.

21) Put laces through grommets at back of boot. Wearer reaches through this slit to control shoe while putting boot on; then laces are laced to close opening. When the actor puts on his boots, turn down the cuff as desired (fig. 12).

FIG. 10

FIG. 12